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### MONEY SUCCESS OF GREAT MUSICIANS.

None of the great musicians ever accumulated wealth. It was not in their nature to do so; they were not "cut out" for it. I remember, says *The Presto*, reading in a work by a German author the sentence, "A man can attain what he wishes." As an equivalent for which I may quote perhaps the English proverb, "Where there's a will there's a way." The object of these immortal men was not to make money; and therefore they did not make any. And had they been mere money making musicians their names would, in all probability, have been forgotten.

Mozart's life has been recounted over and over again by various authors in nearly every modern language, with more or less accuracy; but on the question as to why he should have died poor, opinions certainly differ. In an English biography, the author whose name I am unable to recollect at the moment, thinks "that if Mozart had only understood to write in a popular style, he might have made millions; but that the people no more understood his works than they do at present Wagner's." With this view I cannot agree. Mozart's compositions were understood and admired then, as now, by the cultivated class—i. e., by a comparatively narrow circle. As to a man like Mozart—a born genius, gifted with marvellous powers—being expected to set up as a music monger for the "million," the idea is too absurd. Others, again, maintain that Mozart was well paid for his compositions (which, if true, would represent a handsome sum, considering that he wrote over six hundred works), but that he squandered his money. This I do not admit, either; though I can easily believe that Mozart was not exempt from the general failing of the musician—i. e., want of prudence and ability in the management of mere worldly affairs. Business relations between composer and publisher were not so well regulated then as they are now, printing and engraving were more expensive, and the de-

mand for music far less than in our time. Hence but comparatively little music would be published, and the composer had to be content with what the publisher felt disposed to offer him. The truth is Mozart was compelled to work almost day and night in order to maintain himself and his family. But he had to work above all in obedience to an inner voice—he had to create. It was his mission to enrich the world, not himself.

Beethoven may be said to have lived so far in comfortable circumstances. He had his regular tariff, according to which he would charge so much for a symphony, so much for a sonata, etc. But in his case the income derived from his compositions would have proved quite inadequate had it not been materially augmented by the generosity of Archduke Rudolph, Prince Lobkowitz, and Count Kinsky, who together granted him an annuity of four thousand florins, which, though somewhat reduced through the failure of the state bank in 1811 and the demise of the last mentioned nobleman, was sufficient to allow him to live at least free of pecuniary cares. Yet, what is all this in the way of material results when we think of the colossal work of his life?

It is very doubtful whether even the popular Mendelssohn earned much by his compositions. But being the son of a rich banker, he could afford to "give away" his works if he liked to do so.

Schubert also had a fortune of his own, but he exhausted it while devoting his life to the creation of a new musical epoch.

Chopin derived his income more by giving lessons than from his compositions; nor could it be said of him either that he in any way "made money." Who is not acquainted with his famous *Two Books of Studies Op. 10*? And what did he receive for the copyright? The sum of two hundred and fifty francs (about fifty dollars). Yet the sale of this work before the copyright expired alone was sufficient to bring a fortune to the publisher. There

have been others, however, who were more fortunate from the pecuniary point of view,—such as, for instance, Meyerbeer, Rossini and, as already mentioned, Liszt and Paganini. But these could not help money coming to them. They partly lived in different times and under different circumstances. Their work ran in narrower channels. Though great, their names will not be found among the greatest.

Musicians hired and paid by the Government should not be allowed, says *Presto*, to compete with civilian organizations whose individual members depend on their profession for a livelihood. That is the key note of the bill which has been favorably reported by the House this week. The principal upon which this measure is framed should meet the earnest approval of both parties concerned in the original controversy. There is still a probability, however, that the increase in pay accorded the official musicians still falls short of what it should be. If there is any one thing in which Uncle Sam cannot afford to practice economy it is in the organization and proper maintenance of the men who furnish patriotic inspiration in times of both war and peace.

"Let me write the songs of a nation and I care not who makes its laws" is an epigram that holds good even in these days. The nation needs the talent which inspires it by the reproduction of classical masterpieces and thrills it by voicing again the arias which its armies ever march to. On the other hand this administration, or this Congress, has not tried to practice so parsimonious a policy with government musical organizations, as shall make it necessary for them to compete with civilians in order to gain a bare living. The worst feature of such a proceeding is the injustice it does to those who make music their business and who have no source of revenue beyond their training in this direction. For this, more than any other reason, the bill is commendable and should be carefully considered.



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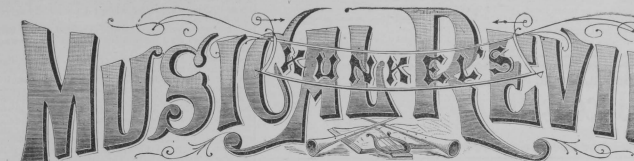
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June, 1896.

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THOMAS M. HYLAND, . . . EDITOR.

JUNE, 1896.

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## BE PUNCTUAL.

To be punctual in all things leads to success. The teacher of music should be punctual in his attendance at lessons. To come late, to stay away now and then, will soon produce indifference in the pupil, retard his progress, and, if persisted in, will lead to change of teachers.

Pupils also should be punctual. Knowing the hour of their lessons they should be ready for that lesson. Keeping the teacher waiting irritates him, robs him of that pleasantness of temper so necessary for a successful lesson, and what is more it robs him of much precious time. The teacher who allows others to give—do not keep him waiting while you attend to your toilet. Be punctual.

Be punctual at your practice hour. Do not practice one day and neglect that duty the next. Only the student who is punctually at the post of duty can accomplish much. Punctuality in keeping practice hour is the beginning of musical success. When once the practice hour is made to yield to so-called duties and engagements, the pupil's chances of success have greatly lessened.

If you are an organist or a member of a choir or singing society, be punctually at your post of duty. Your tardiness may keep a congregation or a society waiting. At any rate it is very apt to irritate the leader, and to disqualify him from doing his duty in the manner in which it should be done.

Be punctual at concerts. Some people imagine that it is fashionable to be late. They are never in time and enjoy nothing so well as to come late and have every eye turned towards them. Such people betray their ignorance and lack of good breeding. Generally the late comers belong that class known as shoddy, who have no other way to gratify their aspirations for distinction. It is just as easy to be punctual, to begin your preparations in time, as it is to wait until it is too late. With many the lack of punctuality is a habit. We are never in time with whom it seemed an impossibility to be in time anywhere, be it at the concert or at the bank. Others again are so afflicted with thoughtlessness that they never seem to think of the proper time to get ready. Be punctual, for by coming late you disappoint others who come early to listen to the music, and moreover, you keep your escort waiting, which is, to put it mildly, very tiresome and provoking—*E. S.*

# KUNKEL POPULAR CONCERTS.

The season of Kunkel Popular Concerts, which ended on the 7th ult., was one of the most successful ever given in this city. Lovers of music have reasons to be grateful for the many hours of rare enjoyment they derived from these concerts. To the student of music, they have proven a valuable aid in the prosecution of his studies, a source of inspiration and encouragement, giving him acquaintance with the best works of musical literature.

These concerts have done what no other public concerts have done, given an opportunity to striving talent, and lent a helping hand to the teacher.

The programmes were the most select in vocal and instrumental music, and the widespread enthusiasm the concerts awakened proved the hold they took upon the public. Through concerts such as these the people are educated in music, and led to the just appreciation of its higher forms. They are made accustomed to concert-going and gradually become ardent patrons of all worthy concerts.

Mr. Charles Kunkel, to whom the credit of these concerts is due, will resume them next season, and no pains will be spared in making them more interesting and educative than the first. The programme of the 18th 19th, 20th and 21st concerts:

SIXTEENTH AND TWENTIETH CONCERTS.

Sunday afternoon, April 26th, and Thursday evening, April 30th.

1. Piano and Violin, File du Regiment, Grande Fantasia, Themes from Donizetti's Opera "The Daughter of the Regiment," *Delibes*; 2. Masses, Charles Kunkel and Fritz Geib—3. Song, (Sung in Spanish), *Aguabella*; Mrs. Magdalen Wilson-Loved Piano Solo, concerto in A Minor, *Grieg*; Mr. George C. Veb, Orchestral accompaniment on a second piano by Mr. Charles Kunkel—4. Song, The Inconstant, *Matta*; Mrs. Clairwell Payne—5. Song, Patria, My Native Land, *Matta*; Mr. C. F. Manger—6. Piano Solo, Rigoletto, Morceau de Concert, *—7*; Mrs. W. B. Drake—7. Song, 2 cause of the Mother, *McDonnell*; 8. Song, *—9*; Polish Polonaise Brillante, Op. 4, *Wienawski*; Mr. Fritz Geib—9. Song, The Alps, *Valley, Kohn*; Miss Josie Lundy—10. Duet, I Feel Thy Angel Spirit, *Groben-Hoffman*; Miss Lillian Sutter and Mr. C. F. Manger—11. Piano Duet, a Violetta, *Aguabella*, b, Southern Jollification, (Plantation Scene), *Kunkel*; Mr. Charles Kunkel and Mrs. Aguabella.

TWENTY-FIRST AND TWENTY-SECOND CONCERTS.

Sunday afternoon, May 3rd, and Thursday evening, May 7th.

1. Piano Duet (by special request), La Preferencia, Spanish Dance (new), *Aguabella*; Mr. Charles Kunkel and Senor Aguabella—2. Song, Mon Coeur (My Heart), Sung in French (translation), *Rodol*; Miss Belle Young-Loved—3. Piano Solo, Concerto in G minor, *Mendelssohn*; Mr. Ernest R. Kroeger, Orchestral accompaniment on a second piano by Mr. Charles Kunkel—4. Song, Happy Days (with violin obligato), *Stredak*; Miss Katherine Komper and Mr. Carl Vogel—5. Piano Solo, a (Ave Nocturne) b, Polonaise, Morceau de Concert, *Conradi*; Miss Lulu Vogt—6. Song, The Name, *Kunkel*; Mr. C.W. Brainerd—7. Polonaise Solo, *Antonie* at Variations, La Valse de Schubert, Le Desir (Schubert), *Servais*; Mr. P. G. Anton, Jr.—8. Song, Why Are Roses Red? *McDonnell*; Miss Gene Carroll—9. Piano Solo, Home Sweet Home (Conrad), *Panaphase*; *Rise-King*; Mr. Charles Kunkel, Jr.—10. Echo Song, *Allen*; Mr. Marlier—11. Violin Solo, *Rhapsodie*, *Hungroise*, *Brown*; Mr. Anton Waechter—12. Bell Song from *Lakme*, *Delibes*; Miss Jessie Estlin, soprano, the highest voice of the world—13. Zither Song, Dream of Youth (Jugendtraum), *Borta*; Mr. August Frank, the distinguished Zither Soloist, late of Tyrol—14. Piano Duet (by special request), American Girl, *March* (new), *Kunkel*; Mr. Charles Kunkel and Senor Ramon Aguabella.

# CITY NOTES.

The pupils of the St. Louis Piano School, Mrs. Nellie Strong-Stevenson, director, assisted by Mr. I. L. Schoen, 1st violinist, Mr. F. Geeks, 2d violin, Mr. L. Mayer, viola, Mr. P. G. Anton, Jr., cello, Mr. R. Dahl, double bass, gave their annual concert on the 26th ult. at Memorial Hall.

The program included numbers by Misses Carrie Chamberlin, Louise Schley, Mary Dahl, Emma Campbell, Florence Hammon, Clara Colman, Cora Fish, Jane Good, Vera Melchior, Mamie Kniffin, Mrs. Robert Atkinson, Mrs. Stevenson and Messrs. Schoen, Mayer and Anton.

Mrs. Strong-Stevenson's concerts are always most enjoyable affairs and crowded to the doors. This concert proved no exception. The participants, one and all, played in a manner that showed the excellent and thorough training they had received from their teachers.

Miss Mamie Kniffin, the graduate, deserves special mention for magnificent work. She has completed the full course of the school, and now occupies an enviable position among the young pianists of the city.

Louis Hammerstein gave his fifth organ recital and musicale at Lafayette Park Presbyterian Church on the 5th ult. His special request, by Mrs. Louis Hammerstein, soprano, Mrs. G. E. Gruen, alto, Miss Dora Marbles, pianist, and Mr. Chas. Kaub, violinist. The programme was excellent and the audience its faultless rendition reflected special credit upon the participants.

The Apollo Club, under the conduct orship of Alfred G. Kolby and assisted by Miss Rose Ford, violinist, and Miss Lillian McDonnell, alto, gave a concert at the Spalding Club Auditorium, Alton, Ill., on the 15th ult. The programme was admirably selected and its artistic rendition took the audience by storm. Mr. Kolby's able direction showed itself in the precise and finished work of the choruses. One of the chief features of the concert was the playing of Miss Rose Ford, the popular young violinist. This young lady deserves all the praise that has been accorded her for eminently artistic playing.

Miss Letitia Frith, the well-known vocal teacher, is meeting with the most pronounced success with her pupils. Miss Frith was for some time prima donna soprano of the Grand Gilmore's band, and was received with special favor in grand opera.

A free musicale was given at the Grand Avenue Baptist Church on the 1st ult., under the direction of P. R. Kunkel, of the Germania Conservatory of Music. A popular programme, which included "Il Trovatore" sung by Melchior, "Bubbling Spring" sung by Rivend, Ellenreigen by Kroeger and "Tourist's March" by Sison, was splendidly rendered. Mr. Klute was ably assisted by Maurice Spyer, the popular violinist, and Miss Mary Kern, a well-known vocal teacher.

Miss Jessie Foster, the well-known soprano who sang at the last Kunkel Concerts, achieved an artistic and popular success. Miss Foster possesses the rare power of carrying the voice over the orchestra in an instantaneous and deserved hit wherever she appears.

Mrs. S. K. Haines has formed a musical club, composed of her vocal and instrumental friends. The intention of Mrs. Haines is to give musicales twice a month at her studio, 21 Vista Building, Grand and Franklin.

Mrs. Nellie Allen Parcell, the pianist and teacher, has removed from 3259 Washington Boulevard to 2414 Pine street. Mrs. Parcell gave a class recital and musicale at Jerseyville, Ill., in which she was assisted by her pupils, and was highly praised by prominent St. Louis talent. She will shortly give a recital at John Mahler's Hall.

## Convinced.

Under the above caption, Dr. C. H. McCallister, 415 State Street, Chicago, writes: "Let me explain the case of Sciatia I wrote to you of more fully. The patient was a woman fifty-five years old, the mother of five grown children, and apparently a healthy woman.

"She had been treated for years by many able physicians, but without securing any decided relief. At the instance of a friend of the family, I was called to the case. After a most exhaustive examination I too, concluded that it was an aggravated case of sciatia.

"I gave her the best known remedies for the dis-

ease, but still she suffered at night from terrible pain over the sciatia space. I was becoming discouraged by the case, for none of my remedies seemed to give her relief, when I determined to give anti-kamnia.

"I honestly confess I hardly expected to find her better, but to my astonishment the next day she was much easier."

For headaches of all descriptions; nervous disturbance from excessive brain work by scholars, teachers or professional men; the neuralgias resulting from excesses in eating or drinking; the acute pains suffered by women at time of period; and, in fact, all conditions in which pain is prominent, anti-kamnia is now universally prescribed. Anti-kamnia tablets bearing the monogram A K are kept by all druggists, two tablets, crushed, being the size of a whole. A dozen five-grain tablets, kept about the house, will always be welcome in time of pain.

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# GRETCHEN AM SPINNRADE.

3

Edited by Dr. Hans von Buelow.

BRUNO OSCAR KLEIN.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Allegretto. ♩ = 84.

*p* *leggero.* *mf*

*p* *mf* *p* *mf*

*marcato la melodia.* *p*



The musical score for 'The Rose Tree' is presented in a grand staff format, consisting of a treble and bass staff joined by a brace on the left. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into six systems, each containing two measures. The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody features a mix of eighth and sixteenth notes, often beamed together. The bass staff accompaniment is primarily composed of eighth notes, with some measures featuring a more complex rhythmic pattern. The score includes various musical notations such as slurs, ties, and dynamic markings like 'mf' (mezzo-forte). The piece concludes with a final cadence in the sixth system.

This page contains six systems of musical notation for a piano piece. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The first five systems each consist of a grand staff (treble and bass clef). The sixth system is a grand staff with a final chord and a fermata. The notation includes complex rhythmic patterns, triplets, and various musical symbols like asterisks and 'v' marks. The piece concludes with a final chord and a fermata.

*and time pp*

The musical score consists of six systems of music, each with a treble and bass staff. The first five systems are in G major (one sharp) and 4/4 time, marked 'and time pp'. The sixth system is in B minor (two sharps) and 4/4 time, marked 'a tempo'. Fingerings are indicated by numbers 1-5 above notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

*a tempo.*



or thus.

First system of musical notation. The treble clef staff features a melodic line with eighth-note patterns and slurs. The bass clef staff contains a series of chords, each marked with a double asterisk and a hairpin symbol. A small musical example is shown above the text "or thus."

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a series of chords, each marked with a double asterisk and a hairpin symbol. The word "cresc." is written above the first chord.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a series of chords, each marked with a double asterisk and a hairpin symbol.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a series of chords, each marked with a double asterisk and a hairpin symbol.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a series of chords, each marked with a double asterisk and a hairpin symbol. The word "molto cresc." is written above the first chord.



This page contains six systems of musical notation for a piano piece. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and uses a common time signature. The systems are as follows:

- System 1:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A *cresc.* (crescendo) marking is present in the bass staff.
- System 2:** Continues the melodic and rhythmic development. The bass staff includes a *p* (piano) dynamic marking.
- System 3:** Shows further melodic elaboration with various ornaments and a *f. h.* (forzando) marking in the bass staff.
- System 4:** Features a more complex rhythmic pattern in the treble staff, with a *p* marking in the bass staff.
- System 5:** Continues the intricate rhythmic patterns, with a *p* marking in the bass staff.
- System 6:** The final system on the page, concluding with a *p* marking in the bass staff.

The notation includes numerous musical symbols such as clefs, key signatures, and dynamic markings. The piece is characterized by its complex rhythmic patterns, including triplets and sixteenth notes.

# GIPSY RONDO.

3

Edited by Dr. Hans von Bülow.

UNGARISCHES RONDO.

J. HAYDN.

**Presto** ♩ = 144.

Notes marked with an arrow (↘) must be struck from the wrist.

*Sempre scherzando.*

The musical score is written for piano and bass. It features six systems of music. The first system begins with a piano (p) dynamic and includes a mezzo-forte (mf) marking. The second system includes a forte (f) marking. The third system includes a mezzo-forte (mf) marking. The fourth system includes a mezzo-forte (mf) marking. The fifth system includes a piano (p) marking. The sixth system includes a mezzo-forte (mf) marking and ends with a 'FINE' marking. The score is characterized by rapid sixteenth-note passages and various fingerings and articulation marks.

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and dynamics.

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and dynamics.

Fourth system of musical notation, measures 13-18. Treble and bass staves with various fingerings and dynamics.

Fifth system of musical notation, measures 19-24. Treble and bass staves with various fingerings and dynamics.

Sixth system of musical notation, measures 25-30. Treble and bass staves with various fingerings and dynamics.



This page of musical notation is for a piano piece, likely a sonata or concerto movement. It features a complex, fast-paced melody in the right hand and a more rhythmic accompaniment in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The piece is in 3/4 time and ends with a double bar line.

# MAZURKA.

Inscribed to Adelaide Kunkel.

Louis Conrath.

Moderato. ♩ - 144.

*a tempo.*

*Con anima.*

First system of musical notation, measures 1-6. Treble and bass staves with various musical notations including slurs, ties, and fingerings. Pedal points are indicated by "Ped." and asterisks.

*rit.* **Tempo I.**

Second system of musical notation, measures 7-12. The tempo change is marked "Tempo I." after a "rit." marking. Pedal points are indicated by "Ped." and asterisks.

Third system of musical notation, measures 13-18. Pedal points are indicated by "Ped." and asterisks.

*a tempo.*

Fourth system of musical notation, measures 19-24. The tempo change is marked "a tempo." Pedal points are indicated by "Ped." and asterisks.

Fifth system of musical notation, measures 25-30. Pedal points are indicated by "Ped." and asterisks. A "mf" dynamic marking is present.

Sixth system of musical notation, measures 31-36. Pedal points are indicated by "Ped." and asterisks.



This page of musical notation contains six systems of staves, each with a treble and bass clef. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and slurs. Fingerings are indicated by numbers 1 through 5 above or below notes. Pedal markings are present throughout, including "Ped." and "Ped. ✱". Some systems also include "P" for piano. The piece concludes with a final measure marked with a double bar line and a fermata.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody in the upper staff consists of eighth and sixteenth notes, with some measures containing triplets. The bass line in the lower staff is primarily composed of chords, mostly triads and dyads, with some single notes. Pedal points are indicated by 'Ped.' with a star symbol below the bass staff at measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999. The score concludes with a final chord in the bass staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, and some notes are beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. Above the treble staff, there are fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Below the bass staff, there are pedal markings: 'Ped.' followed by a star symbol. The second system continues the melody and accompaniment. The treble staff has a '2' above the first note. The bass staff has a '2' above the first note. There are more pedal markings: 'Ped.' followed by a star symbol, and 'Ped.' followed by a star symbol. The piece ends with a final chord in the bass staff.

Musical score for "The Wind" (1954). The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes various ornaments and trills. The piano accompaniment consists of a steady eighth-note bass line. The score includes a "Ped." (pedal) marking and a "Trill" marking. The tempo is marked "Moderato".

Musical score for "The Rose Tree" in 3/4 time. The score is written for a single melodic line (treble clef) and a basso continuo line (bass clef). The tempo is marked "a tempo". The key signature has one flat (B-flat). The melody consists of several measures, some with triplets and some with rests. The basso continuo line provides harmonic support with various chords and figures. The score is divided into four measures, each with a "Ped." (pedal) marking below the bass line.

anima.

7

First system of musical notation for piano. The treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The bass staff contains a harmonic accompaniment with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff.

Second system of musical notation for piano. The treble staff continues the melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The bass staff continues the harmonic accompaniment with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff.

Third system of musical notation for piano. The treble staff includes a 'rit.' marking and a 'Tempo I.' instruction. The treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The bass staff contains a harmonic accompaniment with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff.

Fourth system of musical notation for piano. The treble staff continues the melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The bass staff continues the harmonic accompaniment with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff.

Fifth system of musical notation for piano. The treble staff includes a 'rit.' marking and an 'a tempo.' instruction. The treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The bass staff contains a harmonic accompaniment with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff.

Sixth system of musical notation for piano. The treble staff concludes the melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The bass staff concludes the harmonic accompaniment with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. A 'f' dynamic marking is present at the end of the system.

## FO' DE WA.

Charles Kunkel.

Moderato.  $\text{♩} = 120$ .

Secondo.

Musical score for the Moderato section (♩ = 120). The score is written for piano in 4/4 time. It consists of three systems of staves. The first system starts with a forte (f) dynamic. The second system includes a piano (p) dynamic. The third system includes a piano (p) dynamic and a fortissimo (ff) dynamic. The score includes various musical notations such as notes, rests, and fingerings.

Allegretto.  $\text{♩} = 144$ .

Primo.

Primo.

Primo.

Musical score for the Allegretto section (♩ = 144). The score is written for piano in 4/4 time. It consists of two systems of staves. The first system includes a piano (p) dynamic and a fortissimo (ff) dynamic. The second system includes a piano (p) dynamic. The score includes various musical notations such as notes, rests, and fingerings.

Allegro.  $\text{♩} = 120$ .

Prelude testing the tuning.

Musical score for the Allegro section (♩ = 120). The score is written for piano in 4/4 time. It consists of two systems of staves. The first system includes a piano (p) dynamic and a fortissimo (ff) dynamic. The second system includes a piano (p) dynamic. The score includes various musical notations such as notes, rests, and fingerings.

# 'FO' DE WA.

3

Moderato.  $\text{♩} = 120$ .

Primo.

Charles Kunkel.

First system of piano accompaniment, Moderato.  $\text{♩} = 120$ . Primo.

Allegretto  $\text{♩} = 144$ .  
Tuning the Banjo.

Second system of piano accompaniment, Allegretto  $\text{♩} = 144$ . Tuning the Banjo.

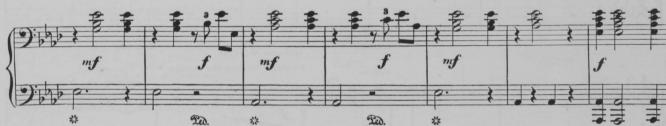
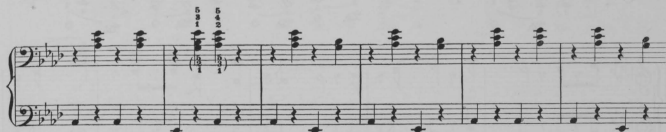
Secondo.

Allegro  $\text{♩} = 120$ .

Secondo.

Prelude testing the tuning.

Third system of piano accompaniment, Allegro  $\text{♩} = 120$ . Prelude testing the tuning.



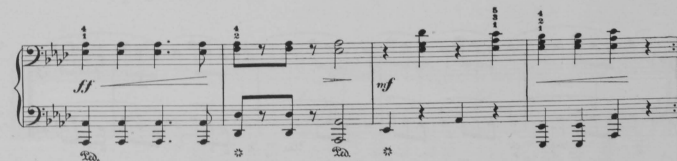
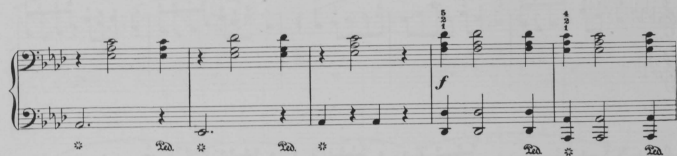
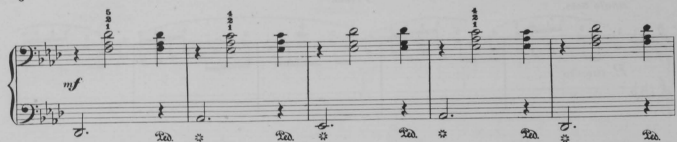
*♩* - 110.  
Bañjo Solo.

*Primo.*

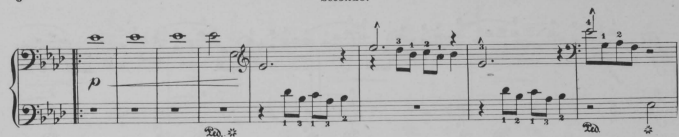
5







Musical score for Primo, page 7. The score consists of six systems of piano music. Each system has a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The first five systems feature complex, rapid passages in the right hand with many slurs and fingerings, while the left hand plays a steady accompaniment. The sixth system features a change in dynamics and a more active left hand. The score ends with a double bar line.





Presto.  $\text{♩} = 160$ .

Presto.  $\text{♩} = 100$ .

Primo.

11

First system of musical notation for the first staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The tempo is Presto, with a quarter note equal to 100 beats per minute. The first staff begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The notation includes various fingerings and articulation marks.

Second system of musical notation for the first staff. The notation continues with various fingerings and articulation marks. The dynamic remains mezzo-forte (*mf*).

Third system of musical notation for the first staff. The notation continues with various fingerings and articulation marks. The dynamic remains mezzo-forte (*mf*).

Fourth system of musical notation for the first staff. The notation continues with various fingerings and articulation marks. The dynamic remains mezzo-forte (*mf*).

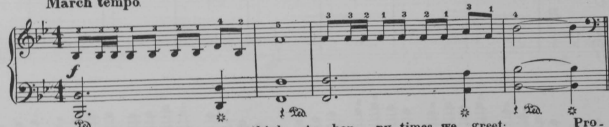
Fifth system of musical notation for the first staff. The notation continues with various fingerings and articulation marks. The dynamic remains mezzo-forte (*mf*).

Sixth system of musical notation for the first staff. The notation continues with various fingerings and articulation marks. The dynamic remains mezzo-forte (*mf*).

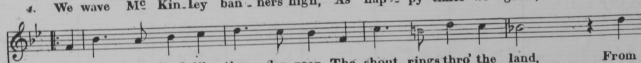
# THE M<sup>C</sup> KINLEY SONG.

CHARLES KUNKEL.

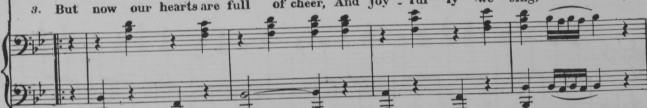
March tempo



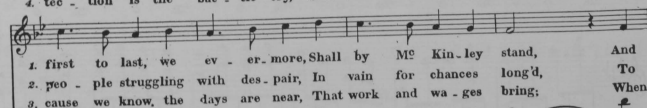
4. We wave M<sup>C</sup> Kin-ley ban-ners high, As hap-py times we greet, Pro.



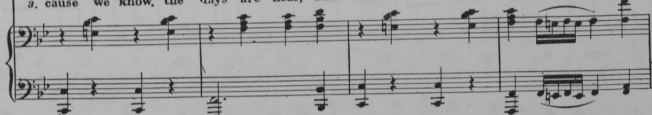
1. Re-sound-ing loud like thun-der roar, The shout rings thro' the land, From  
2. When re-cent-ly dis-tress and care, Up on the Na-tion throug'd, And  
3. But now our hearts are full of cheer, And joy-ful-ly we sing, Be.



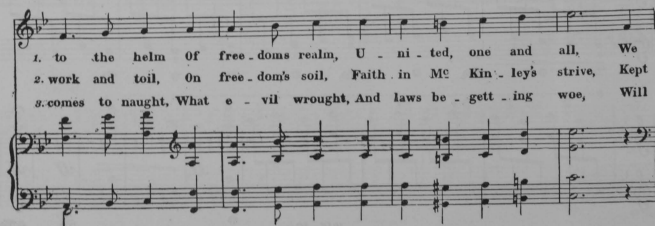
4. tee-tion is the bat-tle cry, And free trade we'll de-feat, That



1. first to last, we ev-er-more, Shall by M<sup>C</sup> Kin-ley stand, And  
2. peo-ple struggling with des-pair, In vain for chances long'd, To  
3. cause we know, the days are near, That work and wa-ges bring, When



4. right a-long, To make it strong, We may with head and hand, All



1. to the helm of free-doms realm, U-ni-ted, one and all, We  
2. work and toil, On free-dom's soil, Faith in M<sup>C</sup> Kin-ley's strive, Kept  
3. comes to naught, What e-vil wrought, And laws be-gett-ing woe, Will



4. work in free - dom's land,

All work in free - dom's land.

1. none but him will call,

We none but him will call.

2. hope in us a - live,

Kept hope in us a - live.

3. from the stat - utes go,

Will from the stat - utes go.

CHORUS.

Me Kin - ley and pro - tec - tion.

Hur - rah, hur - rah, hur - rah!

Will

car - ry the é - lec - tion,

Hur - rah, hur - rah, hur - rah!

And

vic - to - ry pre - sa - ges,

That we'll get work and wa - ges;

Hur -

rah for Me Kin - ley!

Hur - rah, hur - rah, hur - rah!

# MY LADY FAIR.

3

(LIERCHEN HOLD.)

Words by William H. Gardner.

Music by Herman Epstein.

Allegretto. ♩ - 60

Weß mir grün ..... be - laubt Kranz für

Weave a gar - land fair For my

Lieb chens Haupt, Glo - chen - blu - - men reich Ih - ren

la - - - dy's hair Blue..... bells for... her eyes, In... whose

Au - - gen gleich Drinnen un - - genannt Lie - bes - glut ge - bannt, ge -

depths..... there lie, Stores of love..... un - told, Stores of love, of love un -

bannt, Süß und treu ..... und hold Sell' ner noch ..... denn Gold.....

told, Rar - er far..... than gold, Rar - er far..... than gold.....

Ro - sen weht hin - ein, hineth, Min - des Wie - der - schehn, Füllt um sie die

Ros - es, ros - es, for her mouth O - ders from the south Breathe their per - fume

Luft..... Mit dem süß'sten Duft; Fü - get Ro - sen fetn.....

rare..... On the frag - rant air So then ros - es place.....

In den Kranz hin - ein, Fü - get Ro - sen fetn..... In den Kranz hin -

To the gar - land grace So then ros - es place..... To the gar - land

ein.....

grace..... Lal - Jen Lillies

Ped.

1404. 3

Ped.

Ped.

Li - jen ble - tet ihr,

Zeichen sein ..... sto mir von dem

lil - lies for..... her heart      Spotless count - - - er<sub>5</sub> - part      Of..... a<sub>5</sub>

Die - - - bes - - band, Das uns Beid' - - - um - wand, Das uns

love . . . di . . . vine      Wo . . ven   in . . . . . to mine   wo . . ven

Beid' - - - um - wand, Ei - ner Lieb' der Höh' ent - stammt, Die..... uns

in - - - - to mine Of..... a love, a heav'n - ly love, Sent to

süss ..... hat ent - flammt. Die ..... uns süss ..... hat ent - flammt. ....

me ..... from a - bove      Sent to me ..... from a - bove.....

Pod.

*Pod.*

\* Ped. \*Ped.\*

Pod.

\*Pod

££ Ped

## GREAT COMPOSERS AS BORROWERS.

The strange thing is that the public cannot separate the music from its composer. I know that the composer expresses himself in his music, but we are not meant to know it. We are meant to know that art would lead us to believe. He, again, is exaggerated, and naturally. The art of music is the composer's art. The composer stands alone entirely cut off from his predecessors. Besides, the very means of orchestration are the composer's. The composer is not meant to the composer's ideas, so that a most commonplace passage can give an uncultured listener an idea of the composer's ideas. The musician knows from experience that it was probably not meant to be blood, and was very easy to do. It seems almost impossible to mention this, but really I am sure that the inevitable result of this is a very natural emotional expression of instruments to the composer himself, so that it would seem that only a composer could do this. The composer is the why of all creators great composers are the most revered—the effect they produce is so prodigious. The composer is the most revered. The composer is like the usual bust of Beethoven, which, from all accounts, is quite unlike him and yet is very sym-

It is not of a composer is so frank about "bagging" other men's ideas as was Beethoven, who, according to Fryer, was walking one evening in the park with a friend when he stopped and heard through a window some one playing a piano. Interestingly, Beethoven took out a small note book and wrote in it, saying, "I like that idea. I quite agree with Cherubini as to his Requiem, and if I ever write a Requiem, I shall use that idea." This will shock many of his admirers, but really I don't see why a musician should not be allowed to borrow if he can give back the theme to the public in some other form. I don't see how a composer can be a robber in this respect, and in all composers' works can be found themes which bear a suspicious resemblance to themes in works by other composers. Per- haps we should not get there consciously, still, there they are.

Beethoven was probably exaggerating when he said he would borrow note for note, for he would not have been Beethoven if he had been content to transfer the borrowed theme to his compositions in exactly its original state. He did not do that with his own themes as first imagined, and he would not have been likely to be content with the themes of others. But the principle is the thing. In literature we find men borrowing from each other right and left, and so long as the ideas are changed and, what is more important, improved, I do not see why this kind of plagiarism is a crime.

HOW THE GIRL-SINGER SHOULD DRESS.

Girl pupils often come to me, says a writer in the *Vocalist*, sometimes from other teachers, who have formed very bad habits of breathing. It seems usually to be the fault of their clothing. When asked if nothing has been said to them on the subject, they reply: "Oh, yes, our teachers said we must dress loosely; but then—we never wear our clothes tight." That is to say, they are dressed exactly like the majority of other young women.

[illegible]

The ideal dress, in my opinion, for a young woman who studies art for art's sake, is something like the following: Soft and light shoes for practice. The dress does not preclude the use of thick boots for the street. One must see that the hose are warm and dry. Then the knitted union undersuit, which must be sufficiently large. The petticoats must be warm and light. They should be fastened just below the bust, to a waist of soft material, which must be as large at the waist line as it is six or seven inches higher. Over this may be worn an empire gown. Nothing can be more comfortable, graceful, or art-

istic in its outward effect. The baby-waist of the empire gown should extend to just below the bust and the lower edge, where the skirt is put on, must not be too tight. With this clothing, the budding prima-donna may expand her lungs at the bottom, sides and top, with the greatest ease, besides having the exceeding advantage of a free and flexible diaphragm. She may then "feel the tone," from the tips of her toes up, and may place her "body on a level with the tone," in reality as well as in imagin-

When she says to me, "Oh, if I were to dress in this way I should fall all to pieces," I say to her, "My dear, I have been through it, and know exactly what that feeling is, but you won't really fall to pieces, you know you only think you will; and I can assure you, that after two or three months of proper dressing, that feeling will all pass away, and you will have instead the most delicious sense of strength and grace, and you will be able to sing as you never have before."

## STORIES ABOUT BEETHOVEN

The following stories, new to most readers, were communicated by Dr. Lorenz to the "Deutsch Music Zeitung," a short time ago :

"Johann van Beethoven went one day in company with his brother Ludwig and several other persons from Griesendorf to Langenselbold to call on a friend of his, who lived there. His first friend came to the Beethovens' house; Karner, however, was absent on his professional duties and missed them. Madame Karner, however, was extremely attracted by the visit of the excellent land proprietor and his family, and she was anxious to be had. At several her eye fell on a modest looking sort of man who said nothing but was lounging on the stove bench. Supposing him to be a servant she asked him to come and sit down on the sofa, saying: 'Now, then, you must have a drink.' When Karner returned home at night and heard the story he at once vividly saw that it was that had been sitting behind the stove. 'My dear wife,' cried he, 'what a mistake! I have just seen the greatest composer of the century in your house and I am here, you mistook him!'

"Johann van Beethoven had once to do some business with the Magistrate (Syndicus) Sterz in Langeleis, and long ago accompanied him. The interview was very uninteresting, and he remained standing outside the office door without taking any notice. At parting, Sterz, however, made him many bows and then asked his clerk—'You are an enthusiast for music, and especially for Beethoven, is he not?' 'Yes, indeed,' answered the clerk, 'he is the best of them.' 'Who was he?' asked Sterz. 'He was who was standing outside the door!' 'As you paid him so many compliments,' said Fux, 'I suppose he must be somebody—but I really should have taken him for an idiot.' Fux was tremendously astonished, and asked the clerk who the person was whom he had so much mistaken.

"That Beethoven's appearance was by no means always idiotic, is plain by what once happened to me. It was in my young days, shortly after my arrival in Vienna from the country, when I had not yet acquired that pliant dancing master sort of gait which is the mark of a professional dancer, and of a Residence town. One day, in a narrow street I ran against a man who fixed me with a piercing glance before he moved on. The close look which I had into those fiery eyes I never forgot. He saw my astonishment, and perhaps a certain look of contempt at his shabby appearance, and gave me a look of his own, a look of scorn, of scorn, out of the sunniest and sunniest looking face, and then he disappeared."

## WILL-POWER AND SUCCESS

"The will is a dominant factor in success. More men owe their achievements to will-power than to genius. It is not so much the brilliant as the irrepressible that win. The will is the power that drives the wind strips of his cloak. If a young man will not down, you may get your crown ready for him. A ship can make port without a head of steam sufficient to drive her. A man can win without the gales. So no man can come to eminence unless he has strength enough to push the mountains of difficulties before him. He must have the will to look at the great lives. Have they, cloud-like, floated before the wind? No, no! They have stumbled, they have fallen, they have been rebuffed, they have gained. They have not failed simply because they would not fail. Said Sir Humphrey Davy, 'I thank God I was not made a dexterous manipulator, for I should have been able to cheat myself and to suggest to me by my failures.' Beethoven said of Rossini that he had in him the stuff to have made a great singer, but that he had been spoiled by the facility with which he produced. Instructors have often said to me, 'You are a great deal more than you are so little, while the mumsnall accomplished so much'."

The balance was much in favor of the former so far as gifts were concerned. But the strong will was with the latter and he cut a path for himself through the solid rock. Coleridge was perhaps as brilliant a genius as England has produced since Shakespeare. But his will was infirm, and, compared with his talents, he did almost nothing.

—Robert Lowell, writing to a friend, after reading the "Recollections of Coleridge." Justly says: "What a mighty energy was lost in that man for want of a more energetic determination." Well, has it been said? It is not easy, but I think so. It is difficult that makes men. D'Alembert's advice to the student who complained about his want of success in mathematics was to "forget the elements of mathematics with the right hand." Good advice. The strength will come to you. Since crowns are won in this way, since hard fighting is sure winning, it is not need, much to carry us creditably through in our life, but to have the strength of the man that can hold us down to a task, that will not break failure, and that doubles its energies with difficulty. Such a will may in part be cultivated, and may be aided by the use of the imagination before determination. —*Epoch Herald.*

Mr. Frank D. Abbott, editor of *The Presto*, Chicago's well-known music and music trade paper, left for Europe May 14th to be gone about two months. Mr. Abbott's visits heretofore have resulted in special features in his paper, and it is safe to predict that the result of his work this summer abroad will be seen in the columns of *The Presto* in the future.

It is with regret that we chronicle the fact of Mme. Schuman's recent illness—an attack of paralysis, which seized her not long ago at her home in Fran fort-am-Main. The veteran pianiste and teacher has hitherto valiantly carried her burden of years, but at her present advanced age, seventy-six, an ailment of this kind is liable to prove serious.

**The Musical Standard** (London) peaks of the approaching marriage of Jean de Reszke and the Countess de Goulaine, who, by the way, has translated Wagner's "Tristan" and "Siegfried" into French, and adds that they wish him to understand that all London (with the exception of the Wagner Society) is anxiously waiting to hear Wagner's music *really sung*, and that they hope he will sing it this season.

In an article on Ambrose Thomas, Hans Wachenhusen recalls some interesting circumstances connected with the early appearances of Christine Nilsson. Thomas was fifty-five years old before he had a real success—with "Mignon." This encouraged him to write "Hamlet," but when it was done he lamented that he had no Ophelia. One day the publisher, Choudens, introduced him to a handsome blonde, who was singing at the Grand Opéra. It was Nilsson, who had not, up to that time, sung in grand opera. Thomas gave her a rehearsal, after which he ran to Choudens and exclaimed: "I have found my Ophelia!" The success was enormous.

"When a girl thinks she has a voice," says Mme. Nordica, "and wishes to cultivate it, my advice to her is this: first, she must not attempt it, unless she has a constitution of iron. If that blessing is hers, and she begins lessons, let her get plenty of sleep and fresh air. She should do all her serious study in the morning, never at night. That she should have an excellent teacher, goes without saying. She should have an even more severe critic. She should never let a note, sharp or soft, offend her. It is the best she can do. And, last and most important of all, she must learn to keep her temper. Amiability is absolutely necessary to the would-be singer."

The entire musical world will be permitted to contribute to the statue of Anton Rubinstein, which it is proposed to erect at St. Petersburg. The first American movement in this behalf will take place in New York next month, where, under the personal patronage of the Russian Consul-General, a musical festival will be given at Carnegie Music Hall, the object of which is to raise funds to aid in the erection of the statue. The orchestra, numbering seventy-five musicians, will be under the direction of Prof. Platon Brounoff, a pupil of the late Anton Rubinstein, and the soloists, all Russians, composed by Prof. Brounoff and dedicated to the memory of Rubinstein, will be rendered.

**Saint-Saëns**, whose somewhat erratic movements are watched with redoubled interest since the death of Am roise Thomas, and his own consequent chance at the Conservatoire's directorship, is in Egypt.

By the fertile banks of Nilus, the father of waters, he has been hard at work for some time past and has finished a sonata for violin, which Sarasate is to play in Paris in May, at the fiftieth anniversary of the composer's appearance as an infant phenomenon of the pianoforte.

Saint-Saëns has also finished a concerto for piano and orchestra, in which he will perform the solo part. The concerto is to be brought out in London, and is awaited with anxious expectation by his horde of admirers.

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